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bibliographies at the end of each chapter, and his indexes at the back of the book, not to mention the numerous illustrations. which are well selected, make the book useful as an introduction to the subject of Christian art. Its chief value should be to theological students who will find in the monuments of art here touched upon much that is illuminating on the subject of the development of Christian thought and worship. Art is too little known, or at least too little utilized by our theologians and religious leaders. Perhaps this is one of the reasons for the lack of religious art today.

ARTHUR EDWIN BYE.

A Handbook of Attic Red-Figured Vases, signed by or attributed to the various masters of the sixth and fifth centuries B. C.

By JOSEPH CLARK HOPPIN. 2 vols. Pp. xxiv, 472 and viii, 600. Illustrated. Harvard University Press, 1919. \$8.00 per volume.

All students of Greek vases have long felt the need of an illustrated Corpus of signed Greek vases, and all students of art will be indebted to Professor Hoppin for producing a work which entailed much correspondence and endless detailed labor and search as well as great expense. Professor Hoppin's life-long study of Greek vases, his many articles in this field and his recent book on *Euthymides and his Fellows* have made him one of the best authorities on vases and specially fitted for the task. Klein's memorable volume on *Meistersignaturen* has long been out-of-date and was not illustrated. Nicole's recent *Corpus des Céramistes Grecs*, published in a preliminary form in the *Revue Archéologique* IV, 1916 pp. 373-412, which is to form part of a monumental *Recueil archéologique Paul Milliet* containing all the literature pertaining to all the Greek artists, is also not illustrated and does not give the fifty or more nameless painters whom Beazley (cf. *The Art Bulletin*, vol. II, p. 42), the most important scholar in this field, has identified, many of them—like the Achilles, Pan, Berlin amphora, and Niobid painters—artists of the very first rank. All the artists identified by Beazley with a definite name are included by Professor Hoppin. I miss only the Painter of

the Bologna Bell-Krater with Perseus, the Painter of the Deepdene Trophy Amphora (put, however, *s. v.* Oreibelos), the Painter of the London Sleep and Death (mentioned *s. v.* Pamphaios, however), and the Painter of the Syracuse Pelike with Dionysos and a Silen (mentioned however, *s. v.* Nikosthenes and Pamphaios). Cf. Beazley, *Attic Red-Figured Vases in American Museums*, pp. 160, 194, 23, 132. The works of the artists identified by Beazley are not illustrated by Professor Hoppin and the material on them is all taken from Beazley, so that one who desires to know their style must go to Beazley, though Hoppin has brought together his lists in more practical form. We would have liked an illustration or two in the case of each to enable the reader to judge their style. For the other artists an illustration is given of every signed vase where it has been possible to secure one; and it is remarkable how few (less than 25) could not be secured, considering the difficulties due to the European war. The material from Petrograd and from Austria and Germany naturally shows the biggest *lacunae*. In several cases vases have disappeared and cannot be located. In many cases good illustrations of signed vases appear here for the first time and in some cases new signed vases such as my Talaos pyxis are here first published. The material is marshalled with full bibliography (sometimes badly arranged) under the various painters and potters in a numerical order alphabetically by cities and their museums, the signed vases followed by the attributed vases and by a list of subjects and shapes employed by each master and sometimes by a third list of other attributions. For the sake of completeness it might have been well to mention Praxias whose activity lay in Athens, even if he was not an Athenian but a Metec, and even though the red-figured amphora signed by him (Klein p. 31) has disappeared. Thyphreithides might also have been mentioned (Brit. Mus. III, E 4) even if the cylix in the British Museum is not his.

The present work is invaluable to the student in many respects and will save much labor. Captions at

the top of the pages, at least of the names of the artists, would have made it easier to find references given to artists, as in the index, and not to pages. I cannot feel that the intention to publish "plates large enough to reproduce the artists' work in a form sufficient to permit the analysis of stylistic details" has been carried out with entire success. In general, the illustrations are excellent but in many cases conclusions as to stylistic details cannot be based on them, and the student of style must go to larger publications and to the vases themselves. A work of this kind with its infinite detail and countless references even despite the verification of every reference, as stated in the preface, is sure to have several minor slips and misprints, especially in the inscriptions. Only because this work is so important and because its importance consists in being complete and accurate in detail, do I venture to point out some of the more important. Many in vol. I are already corrected in the Addenda in vol. II, pp. 487-494. The mistakes in the indices are easily corrected and so I omit them. P. 10. Not the god Ares but the goddess of revenge, *Aré* is represented. P. 25, No. 26 has been published by Luce in the *Philadelphia Museum Journal* 1917, pp. 25f. figs. 5-6. P. 49. To bibliography add *Oesterr. Jahreshfte* 1909, p. 100. P. 77. Under the Painter of the Berlin Nike Hydra it would be better to place the vases in New York given as nos. 25, 26 under the Niobid Painter, vol. II, pp. 240, 241 (cf. Beazley, *V. A.* p. 152) P. 106. Tonks' Brygos is published in *Memoirs of the American Academy of Arts and Sciences*, xiii, pp. 65-117. To the bibliography add Malmberg, *Jour. Minist. Instr. publ. russe*, June 1906, pp. 97 ff. and Vik, *Vom Atelier des Brygos*, Prague, 1915. P. 130. Add cylix in Florence attributed to Brygos by Tosi in *Atene e Roma* 1917, pp. 190 ff. P. 134. Add Miss Lamb's kotyle in style of Brygos like that from Rhitsona (p. 140, no. 100 published not by Beazley but by Burrows and Ure; corrected by Hoppin in vol. II, p. 489 to Burrowes and Ure), which she published in *J. H. S.* 1918, p. 31, pl. IV

(formerly in Hope Collection). P. 140. Add cylix in Villa Giulia (like no. 4, p. 110) attributed to Brygos in *Boll. d'Arte* 1916, p. 343. P. 178. Add cylix from Vignanello attributed to Chachrylion in *Not. Scav.* 1916, pp. 37-86. P. 284. No. 80. I. The inscription is wrongly divided and in index II, p. 524 wrongly interpreted. P. 284, note 1, Read skolion (a drinking song) for scholion and the reference to Theognis should be to l. 939, not 949. P. 298 has several mistakes in the inscriptions, if the illustration on p. 299 is correct. Agamemmon is omitted, Kymothea should be read, not Kymathea, as on p. 346, no. 4. Read Oukalegon for Oukalygon. In Achilles and Antilochus the forms of chi and sigma differ from the illustration and in Epi- genes the form of gamma is wrong; the last omicron is omitted in Patroklos but given in the illustration, etc. P. 320. In inscription ET, seen in illustration, is omitted in inscription of Epiktetos. P. 362 and 366. Rho differs in the inscription from the illustration. P. 396. Inscriptions for B. are omitted but given in addenda vol. II, p. 493 but even there—*las kalos* is omitted. P. 404. For names of the hetairae refer to Robert in *Hermes*, 1905, p. 480. P. 410, note. The reference to Sappho should be to Bergk, *P. L. Gr.*<sup>4</sup> III, p. 97, frag. 23 and the Greek verbs should be interchanged. P. 419. Add the three or four cylices attributed to Euphronius or Onesimus in *Boll. d'Arte*, 1916, pp. 343, 344. P. 421. In inscription the sigma exists at end of Panaitios. P. 430. Two mistakes in accent in inscription.

Vol. II, p. 3. 2 a is part of a calyx krater, not a column krater. P. 3, no. 4. Transpose A and B. P. 4, no. 6. Inscription probably should be *Chaire su*; no. 7, the inscriptions *kale he pais* and *kalos* are omitted (*J. H. S.* 1916, p. 129). No. 9 in Beazley's list (Florence 3999. A.) is also omitted. For no. 10 read two men for two women. Pp. 10, 11 the illustration is wrong as also in F. R. pl. 93. The signature of Hegesiboulos should be read backwards and the Attic forms of gamma and lambda with angle at bottom are perfectly clear on the vase, no Ionic lambda as Hoppin gives it. P. 17. Only last two letters of *epoiesen* can be seen in illustra-

tion. P. 20. Only four letters of signature are given when illustration shows all preserved. P. 22. In the signature of Hermonax sigma should be the same in all cases, four-barred. P. 46. Read Jhb. 1917 for 1916. P. 80. Refer to Gardner's *Principles of Greek Art*, p. 270 and Huddilston, *Lessons from Greek Pottery*, p. 74. P. 86. Add reference to *Boll. d'Arte*, 1916, p. 343. P. 116. Inscription on I not given as in Walters, as is said. P. 130, no. 4. read stove for stone as Beazley does. The catalogue says a distaff, not a mirror, and a basket with handle and three feet, not a stove or stone. P. 132, no. 1. Under A delete the two letters given at the beginning of the inscriptions and put under A the inscriptions wrongly put under B. Bracket first letter of Hippokles. For Silens read Silen. P. 138 delete second letter in first inscription of A. Xanthippe is not retrograde and sigma is three-barred and theta dotted. Other inscriptions badly reproduced. *Kalos* is probably meant. P. 141, no. 10. Read *V. A.* p. 42, fig. 24, for p. 68. Pp. 144, 145, nos. 25, 29. Refer to Beazley, *V. A.* p. 43, and Lützow, *Münchener Antiken*, pl. 29. P. 164, no. 6 B. Read man for men. P. 180. No second iota in *Hygieia*. P. 200. Two New York vases of the Meletos painter are omitted (12. 236. 1 and 2). See *J. H. S.* 1914, pp. 195, 226 and *V. A.* p. 166. P. 202. For *Sitzber. Münch. Akad.* III, read II. Inscriptions badly given. M in *Artemidos* is preserved. Hoppin wrongly here and in index reads *Kothon* for *Skonthon*, which is clear in the illustration and which I explained in *A. J. A.* 1908, pp. 431 ff. He omits entirely the name of one of the horses, P[ist]ô as given by Mrs. Dohan (Miss Hall). P. 206. Final letter of all three words in signature wrongly given. P. 208, no. 8. Transpose A and B. P. 213. Add New York pelike 96. 1021.144. P. 233, no. 7. Sambon pl. 15 should be pl. 16. P. 237. Add Bonn fragment in *Jahrbuch.* 1899, p. 166; *V. A.* p. 195. P. 239 transpose A. and B. P. 245. Add Beazley's no. 46 (*V. A.* p. 150) from S. Russia published in *Bull. Com. Imp. Arch.*, 1911, p. 50, figs. 5-7. P. 247. It is hardly correct to say that the name Memnon occurs only on vases attributed to

Oltos (cf. cylix of Chelis in Hoppin, vol. I, p. 186, of *Euerigides* p. 373, no. 28, p. 374, no. 32) even if by name is meant the *kalos* name. P. 248. Inscriptions badly given. A. the t is omitted in *Antilochos*. B. Delete IT. P. 250, note 1. The vase mentioned by Reinach is undoubtedly the modern copy which I saw exhibited in the Louvre a few years ago and which is still there, I think. There are similar copies by the same hand of the Oltos cylix in the Vatican and in Mr. Warren's collection at Lewes (cf. my remarks in *A. J. A.* 1917, p. 167). P. 253, no. 13. Inscription badly given. P. 261, no. 47 C. The Baltimore Oltos fragment was published by me in *A. J. A.* 1917, pp. 159 ff. with illustrations. P. 262. Add to other attributions to Oltos Nicosthenes 4 (Beazley, *V. A.* p. 10, no. 11) and Hartwig, pl. VI. On p. 272 twice and in index the Greek verb is wrongly given as *prosagareuo* for *prosagoreuo*. P. 280 ff. For *Bonner Stud.* read *Bonner Stud. dem Kekulé gewidmet* 1890. P. 313<sup>1</sup> read *acquired*. P. 327. Inscription has two mistakes. P. 334. Under Graef read no. 69 for p. 69. In A inscriptions badly given. P. 360. For *Hydrophoriae* read *Hydrophoroi*. P. 380 A. Next two letters to last reversed. P. 391. Two other vases attributed to the Providence Painter are at Oxford, Hoppin's no. 10 and Oxford 277 (A. Athena. B. King) omitted by Hoppin but attributed to that painter by Beazley *V. A.* p. 194. P. 394, no. 45 is out of order.

Let no one think that the comparatively few minor errors in these two volumes detract from their scholarly character and usefulness to students of art in general and of Greek ceramics in particular. This is one of the most valuable contributions and practical helps to the study of Greek vases that has appeared in recent years, and the many fine indices add immensely to its value. Professor Hoppin and the Harvard Press are to be congratulated on being able to produce in America such a work, which for the first time makes every signed or attributed vase practically accessible to the student.

David M. Robinson.